







**JOHN MASON  
INSTALLATIONS FROM THE  
HUDSON RIVER SERIES**

The Hudson River Museum  
Trevor Park-on-Hudson  
Yonkers, New York 10701

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MINNEAPOLIS INSTITUTE OF ART  
HUDSON RIVER SERIES V

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HUDSON RIVER SERIES V

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*During installation*



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## Acknowledgments

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I particularly appreciate the important assistance and advice offered during all stages in the planning of the exhibition by Diana Fuller, Director, Hansen Fuller Gallery, San Francisco, which represents the artist. Marcus Ratliff provided the superb design for the exhibition poster and catalogue and the noted art critic, Rosalind Krauss contributed the major essay. Special thanks are due Doris Freedman, President, Public Art Fund, Inc.; Alanna Heiss, President and Executive Director, Institute for Art and Urban Resources; Laurence Miller, Director, Laguna Gloria Art Museum; Barbara Haskell, Curator, Whitney Museum of American Art; Dr. Oscar Brockett, Dean, College of Fine Arts, The University of Texas; Andrew Balint, Yonkers; Barbara Mensch, New York; Mrs. John Cowles, Jr., Minneapolis; Mr. and Mrs. David Robinson, San Francisco; and Mrs. Mary Swift of Washington, D.C.

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AT AUSTIN*

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Many staff members of The Hudson River Museum worked on aspects of the exhibition: Catherine Conn, Associate Curator, provided crucial assistance as the curator responsible for the organization of the exhibition and preparation of the exhibition catalogue; Lawrence Reed Manville, Administrator, assisted with administration related to the exhibition; Judy Matson, Registrar of the Museum, supervised the details of registration; Richard B. Carlson, Curator of Education, provided invaluable editing assistance; Jane Cohn, Director of Public Relations, supervised national and regional promotion of the exhibition; Pauline Leontovich, Administrative Secretary, assisted with the preparation of the catalogue manuscript; Linda Claxton, Curatorial Assistant, assisted Catherine Conn with organizational details, and John Holmes, Director of Exhibition Installations, worked on the difficult technical aspects of the exhibition installation at The Hudson River Museum.

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Richard Koshalek  
Director



## Introduction

John Mason has long been considered one of the West Coast's most distinguished contemporary artists. The aim of this exhibition was to bring a new series of Mason's work to national attention. To achieve this goal, six museums across the country participated in the exhibition. They included The Hudson River Museum, Des Moines Art Center, Corcoran Gallery of Art, The Minneapolis Institute of Arts, San Francisco Museum of Modern Art, and The University Art Museum of The University of Texas at Austin.

An unusual feature of *John Mason: Installations from the Hudson River Series* was that the exhibition consisted of a total of ten different environmental works, installed at two-week intervals over a period of three months. Each work was designed for specific spaces at each of the museums. The national scope of this exhibition has increased the opportunity for many to view the innovative work of this important artist. The number of works shown at each museum varied from four installations at the Corcoran Gallery of Art, two at The Hudson River Museum, and one each at the remaining institutions.

John Mason travelled to each museum prior to the installation, and with each museum's director and curator, selected the location for the works. The concepts for the individual pieces began as diagrammatic drawings or wooden maquettes. During the actual installation, final decisions were made by the artist on how the piece related to its surroundings.

Mason's concepts utilize the floor plane as a limited field and the surrounding interior architecture as defining elements. For this exhibition, the artist had an opportunity to create new works for

a diversity of traditional and contemporary architectural settings, including the neo-classical rotunda of The Minneapolis Institute of Arts designed in 1912 by McKim, Mead and White, the five large skylite galleries surrounding the upper atrium of the Beaux Arts building designed by Ernest Flagg in 1897 for the Corcoran Gallery of Art, and the poured concrete gallery designed by I.M. Pei for the Des Moines Art Center.

Mason utilizes a commercially manufactured, standard firebrick, each  $9 \times 4\frac{1}{2} \times 2\frac{1}{2}$  inches in size. Two bricks create a  $9 \times 9$  inch square — the basic modular unit for each sculpture. The bricks are stacked; not joined by mortar. They are arranged in horizontal geometric units for which is developed a system of order based on modular repetition or series progression. These modules function as anonymous, interchangeable units that emphasize the geometry and basic organization of the piece and its relationship to its architectural surroundings. The consistent blond color and dense texture of the firebrick function as unifying elements in each work, and emphatically assert the works' presence.

John Mason has identified this new body of work as the "Hudson River Series" in recognition of the organizing museum and its location on a bluff overlooking the majestic Hudson River. The opportunity to collaborate with the artist on this important project was a pleasure shared by the staff of each of the participating museums.

Catherine Conn  
Associate Curator of Exhibitions



## JOHN MASON: INSTALLATIONS FROM THE HUDSON RIVER SERIES

John Mason's current work, the *Hudson River Series*, is comprised of ten separate but interrelated sculptures\*. All of them exist as floor-bound aggregates of firebrick, spreading over and claiming large — in some cases, vast — areas of ground. The experience they offer is both systematic and sensuous, at once highly rational and elusively eccentric. One might describe them as achievements in the scenographic, for these plinths, composed by means of a methodical geometry, end up by being a stage for the transformational play of light and shade. Assured and beautiful, they join themselves to that class of work known as post-modernist sculpture.

Which means that for most of their viewers they are baffling or threatening or strange. "Squiggles in brick on a gallery floor," was the epithet used by a Washington writer when four of them were installed at the Corcoran. And the reviewer went on to say of the work that it exists somewhere between reductive geometry and landscape. Of course it is that "somewhere between," that resistance to the categorizable, which is worrisome and unsettling. Because without a label to name, and thereby frame an event, it appears to us in the shapeless guise of the "strange."

Ours is a culture that dislikes and fears the strange, the not easily assimilable, no matter what our training in the experience of the avant-garde. We all know about the mockery that greeted impressionist painting, the riots at the première of *The Rite of*

*Spring*, the early disdain for cubism. . . . But that was history; and now Monet, Stravinsky and Picasso are masters. They are completely absorbed into what we know and recognize as art; indeed, they are part of the definition of it. Yet at any given moment in the present, confronted by an actual experience of the strange, this legend of the avant-garde cannot help us, because we are a culture that is thoroughly historicist.

Historicism is our intellectual milieu. It affects the way we think and how we act — morally, politically, aesthetically. And it must also be seen as a strategic operation, one that works on the strange to make it familiar. Given, say, an ancient civilization, one whose social structures and cultural artifacts are different from our own, historicism acts to construct a genetic model by which the early forms can be seen as the embryonic version of later ones, which inevitably achieve "maturity" in the forms of our own time. Everything ancient or primitive (or even spatially rather than temporally distant) is looked at under the aspect of this notion of evolution or development. We speak of those distant times and places as "births" or "childhoods" of culture. History, thus assimilated to the model of man, is reassured that nothing is strange. For the child is of course different from the adult, but it is also what becomes the adult, and in the continuity of this growth, the child who *was* is logically the "same" as the adult who now is.

This drive to historicize, which amounts to a loathing of the different, is what defines us as an audience for art. And it is that very thing which separates us most profoundly now, in the present, from its makers. For artists, whether they wish it or not,

\*The full series, as it has been projected through Mason's drawings, consists of twelve works. Numbers I and XII have not been executed.



have become the residents of the land of the strange. Which means that names no longer have their old efficacy.

From inside a conventional form or aesthetic genre everything makes unquestionable sense. All the parts seem to reinforce and illuminate each other; all the moves one might make appear to have a logic or design. It is like an intricate, beautifully crafted machine. It is like a chess game, within the bounded space of which a complex unfolding of play can occur. But someone could say, "How strange for two people to be pushing little figurines around a checkered grid!" Someone outside the game could, that is, deny its credibility. I recently heard a poet describe his situation in this way. A poem, he said, is a crafted object of a certain kind, one whose rules he understands, one which he himself knows how to make. The problem, he said, is that he no longer believes in the efficacy of making one; it no longer seems a credible thing to do. This is different from saying that he no longer believes in himself as a poet. Rather it is that bounded thing, with its label "poem" that he finds himself outside of, no longer persuaded by the logic of a conventional space he no longer inhabits.

Post-modernism is *this* outsideness of the artist to his forms — this strange experience of the loosening of the glue by which labels used to adhere to the products of convention.

In sculpture we might begin to describe this process in the following way. Sculpture has conventionally been seen within the logic of the monument. It was used for the ritual marking of a site, whether sacred or secular, and its form was representational, employing either human or animal figures, or abstract, symbolic forms. The logic of its function generally required that it be set off from its surrounds, and to this end were employed

verticality and mass. Thus distinguished, sculpture was a positivity — something we had no trouble recognizing, naming, and filling with significance. But what happens when we are outside the space of that convention, when the logic of the monument no longer "works?" What happens when those functions lose their credibility, or those representations become unintelligible? At that point, we could say, that positivity, that *thing*, vanishes. It becomes an absence, a kind of black hole in the space of our consciousness. The only way we can then address it, define it, locate it for ourselves is in purely negative terms. We find ourselves reduced to describing it by means of what it is not. So we find ourselves saying, "Sculpture is that thing on a building which is not the building, or that thing in the landscape — a park perhaps, or a plaza — which is not the landscape." The becoming strange is the movement of a positivity into a set of negations.

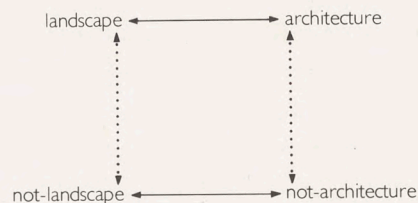
We could say that sculptural modernism was an attempt to take this set of negativities — the not-architecture plus the not-landscape — and make of them a special form of art: the monument as abstraction, the monument given as pure marker or base, logically placeless and largely self-referential.

But what we have seen in post-modernism is something else. For post-modernism has accepted those two negations by, at the same time, problematizing them. That is to say it has ceased to look at (or look for) what lies between those two poles, and has turned instead to examine the opposing poles themselves.

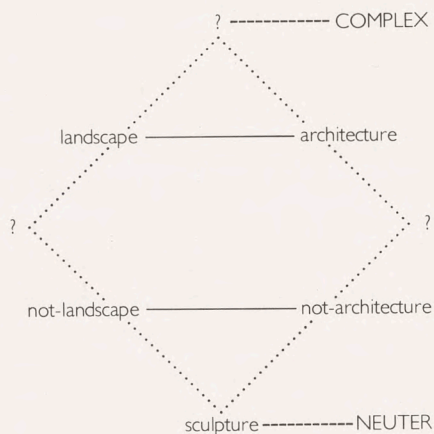
The logic of this examination might be described as follows. If we think of our environment as divided between the built and the not-built — the cultural and the natural — then the inverse of everything that is not-architecture is landscape, and the inverse of all that is not-landscape is architecture. In that way we



can create two new terms which are analogues of those two old ones within which we felt ourselves to be locked. And the advantage of these new terms is that they are no longer negative, but positive. The logical space this gives rise to looks like this:



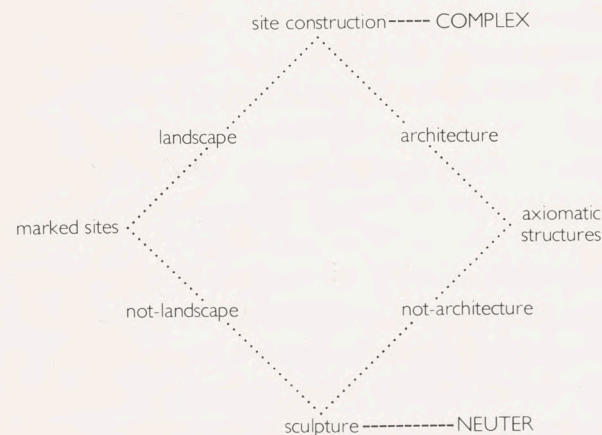
Within this new space "sculpture" is no longer the privileged middle term between two things that it isn't. "Sculpture" is rather only one term on the periphery of an expanded field in which there are at least three other possibilities. And one has thereby gained the "permission" to think these other forms.



Another way of saying this is that even though "sculpture" may be reduced to the neuter term of the not-landscape and the not-architecture, there is no reason not to imagine an opposite term — one that would be *both* landscape *and* architecture — a

term which within this schema is called *the complex*. And indeed other cultures have thought this term with great ease. Labyrinths and mazes are *both* landscape and architecture; rococo follies are *both* landscape and architecture; the ritual playing fields and processions of ancient civilizations were all in this sense the unquestioned occupants of the complex. Which is *not* to say that they were an early, or a degenerate, or a variant form of sculpture. They were part of a universe or cultural space in which "sculpture" was simply another part — not somehow, as our historicist minds would have it, the same. Their purpose and pleasure is exactly that they are opposite and different.

Within this expanded field there are of course two other possibilities. And just as post-modernist sculpture could give itself the latitude to think the complex term (landscape + architecture), it found itself with the permission to think those other two. So our diagram finds itself filled in as follows:



It is probably easier to think about this diagram if examples are given for some of these terms. Under the *complex*, or site



construction we could list the observatory by Robert Morris, *The Buried Woodshed* of Robert Smithson, some of the work of Robert Irwin, the work of Mary Miss and of Alice Aycock, as well as John Mason's *Hudson River Series*. Under marked sites we would place the earthworks of Robert Smithson and Michael Heizer, as well as the conceptual earth art of Walter deMaria, Dennis Oppenheim and Richard Long, and some recent work of Carl Andre. Under axiomatic or conceptual structures would fall part of the work of Sol LeWitt, Carl Andre, Donald Judd and Robert Morris. Some of Robert Irwin's and Bruce Nauman's work would also occupy this term.

This list is obviously not inclusive. It is offered only as an aid to help us to think this structural space. It is also not judgmental; is not in any way a means of validating some work and denigrating others. It is rather an attempt to map or chart a territory which is logically coherent — moreover one which it no longer makes sense to call simply "sculpture" since sculpture-as-such is only one of its possibilities. The fact that we do not have a term by which to designate (to name) this field is, of course, a problem. It is this lack of a new name, and the persistence of the old one — "sculpture" — by which we try to net the experience of this work, which leads to our discomfort.

□

The ways in which artists themselves came to be able to think the space of this expanded field, and thereby to occupy the position of post-modernism, obviously varies with each individual. For John Mason the logic of this evolution extends far back into his biography as an artist. For he began as a ceramicist.

Mason's formation took place in California in the early 1950s, mainly at the Otis Art Institute, where he worked with Peter

Voulkos, first as a student and then, when they set up a studio together in 1957, as a peer. From the beginning the problem for him was to make ambitious sculpture within the medium of fired clay. This meant dealing with the almost heartbreaking difficulties of achieving large-scale work from a material and a procedure inherently geared to miniature. In formal terms Mason's development can be characterized as moving from vertically stacked aggregates of irregular ceramic forms (in the late 1950s) to a more reduced expression in the early 1960s, in which the forms he worked with were either single, large-scale polyhedrons, or wall sculptures composed of multiple plaques; until in 1972, having abandoned ceramics, he turned to firebrick, at first making some vertical, monumental pieces, as in *Pasadena 1974*, but then concentrating his efforts exclusively on the logical orientation of brick to the floor\* ... His work is thus often described as moving from an abstract-expressionist into a minimalist and then into an environmental phase.

But the issue of formal modes or styles is not nearly so important in this formation as what might be called its socio-aesthetic position. Because to be a ceramicist-sculptor in the 1950s and 1960s was in some essential way to be marginal to "sculpture." It was not just that one was working against very difficult odds, combatting the procedural problems of cracking, breakage and unforeseen (and unwanted) accident. It was that the medium itself — whatever one did with it, no matter how "successful" — had craft associations. And these associations are intolerable to "sculpture." This is, of course, not "sculpture's" fault, or rather, it is not simply a matter of snobbishness. But if the logic of sculpture

\*The precise chronology of the later part of this development involved a break of several years between the time when Mason ceased all activity in ceramics — 1969 — and the time of his first exhibited work in firebrick — 1972 — which included both monumental floor sculptures and standing arches.



has begun to fade with aesthetic consciousness, if it is becoming boxed into the neuter position of not-landscape and not-architecture, then craft associations are disturbing, because they are confusing. Ceramics retains too much of the landscape (in its material) and too much of the architectonic (in its usage) for "sculpture" to find it acceptable. In the substance and coloration of fired clay there is the resonance of the natural. And in the semantic associations to pottery, ceramics speaks for that branch of culture which is too homey, too functional, too archaic, for the name of "sculpture" to extend to it.

In a period of transition, however, "marginality" can be extremely useful. Because the very qualities in Mason's work that were difficult to assimilate into "sculpture" became, as it were, automatically problematized for him. They were available for him to think about. And part of that thinking is obviously that in other cultures, those aspects had no difficulty in being assimilated into art. To think those other cultures involves thinking about a variety of things. It is not just to think other forms of ceramic sculpture — the arts of China, Japan, Peru, etc. — but it is also to think the archaeological site, and from there into ritual space and even the special beauty of the ruin. One is, at that point, thinking the expanded field.

It has been said that in adopting firebrick as his new medium, Mason was bringing his formation as a ceramicist forward — if only symbolically — into the recent work, for firebrick is what is used in the building of kilns. Mason himself denies this, stating simply that when ceramics ceased to be appropriate to the sculpture he wanted to make, he stopped using it and turned to the most efficient material that would "work." The beauty of firebrick as an aggregative unit is its absolute regularity of shape and, as an aesthetic material, its diffusion of light. But beyond this

question of whether or not firebrick retains any associations with the medium of ceramics, is the undeniable connection of this material to building, and hence, to the architectural. It becomes a medium, that is, in which it is possible to think the sculptural in relation to architecture without any conflict.

To think this relationship without conflict, and to think it moreover in a structure which also includes landscape, is to inhabit that expanded field that I have mapped out as post-modernist. And as I have said, as long as we keep calling everything in this field "sculpture" (in either the traditional or the modernist sense) we have no way of containing or accepting our experience. We are part of that uncomfortable audience for contemporary art for which certain combinations of unlikes are not permissible because they are strange.

Thus, the Washington writer's problem in addressing the *Hudson River Series*, was not really a matter of seeing the work. Its affinities with landscape were visible; its geometries were also apparent. The problem was, rather, how to *think* the work, how to categorize the strange. Thinking the work, in this case, involves not only the recognition of aspects of landscape — the large stretch of uneven ground that it deploys, the picturesque plays of light and shadow, the quality (in the two largest works in Washington, // and X) of meander — but also the admission of the architectonic. The works are made of firebrick laid in a cross-grain pattern. In all cases the sub-sections of a given work are either expressed through a double layer of bricks or through a system of thicknesses ranging from one to three layers. There is thus either a sense of the architectural matter built up into a kind of foundation or plinth, or complicated further into a system of terraces. It is this set of factors which announce the architectural.



What is important here is that we are not dealing with an either/or; either the work understood as landscape or as architecture; but with an and/and. The architectural does not occlude the landscape character of the work. Both remain visible. It is just that from the various points of view that we might have of the work, one aspect becomes foregrounded while the other recedes. So from certain angles we are more aware of systemic method through which the over-all pattern of units is arrived at; we see and comprehend the purposiveness of its design. But from other vantages the geometric system is much less visible and light seems to wander over an irregular terrain, a luminous, glowing field which meanders and rambles away from the point at which we stand. The first experience is that of the architectural: the possible occupation of an interior, a center, from which the purposeful arrangement or organization of spaces can be intuited and read. The second experience is that of landscape: the unbounded, unframed spread of space — space on which we can have a perspective (one of many), but the center of which we cannot (logically) occupy.

This shift of viewpoint with its phenomenological import of sometimes being inside and sometimes outside the space of the event is part of what the works in the *Hudson River Series* demand. For it is in this way that the structures can instigate an experience on the part of the viewer which will mirror what is essential to the post-modernist condition of the artist. The kind of slippage that I spoke of in the beginning of this essay, the way products of culture and their names no longer adhere in the traditional way, the sense of sometimes being inside — and therefore seeing the logic of a convention — but sometimes being pushed outside it and having it collapse into a sense of the random or the arbitrary, the oscillation between the credible and the incredible: all this is part of the post-modernist problem.

No wonder, then, that it should be recapitulated in the viewing of the post-modernist work of art.

In *Hudson River X* this slippage operates with particular beauty and assurance. The landscape/architecture relationship is made even more intense by the fact that the work extends through three separate galleries: large, formal rooms set *en fillade*. As the work flows through and past each of the openings between the rooms it sets up a counterpoint between itself and the “real” architecture in which it is placed. But at the same time one can intuit that internal to the work is a structure, which far from being random (or natural) is also *en fillade*: units set in relation to a hypothetical string or thread running through them. For the work is organized as a gradual rotation of square modules about a straight-line axis. One can also feel that there is a system in the stepped heights of the various sub-sections of the work. But one can never occupy this work at its “center.” Like nature, it is about a series of perspectives, and it is inherently endless.

Significantly, the *Hudson River Series* has involved the artist in a somewhat eccentric version of the “exhibition.” The series has been able to be realized only in the collective space of six different museums criss-crossing the country. The exhibition of the work is, then, completely disparate. No museum houses all of it or even the same work as any other. Therefore, in the museum-going experience there is a kind of rhyming with the fragmentary way in which one must necessarily become acquainted with the work of a given architect, whose buildings are located at various sites. This too is a new phenomenon, and like every other aspect of Mason’s *Hudson River Series*, it is part of the *complex*.

Rosalind Krauss



THE HUDSON RIVER SERIES

THE HUDSON RIVER MUSEUM

YONKERS, NEW YORK

14 MAY-9 JULY, 1978

DES MOINES ART CENTER

DES MOINES, IOWA

30 MAY-9 JULY, 1978

CORCORAN GALLERY OF ART

WASHINGTON, D.C.

17 JUNE-13 AUGUST, 1978

THE MINNEAPOLIS INSTITUTE OF ARTS

MINNEAPOLIS, MINNESOTA

9 JULY-3 SEPTEMBER, 1978

SAN FRANCISCO MUSEUM OF MODERN ART

SAN FRANCISCO, CALIFORNIA

28 JULY-24 SEPTEMBER, 1978

UNIVERSITY ART MUSEUM, THE UNIVERSITY OF TEXAS AT AUSTIN

AUSTIN, TEXAS

13 AUGUST-24 SEPTEMBER, 1978



# THE HUDSON RIVER MUSEUM INSTALLATION

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*HUDSON RIVER SERIES VI*  
*Drawing*

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*HUDSON RIVER SERIES VI*  
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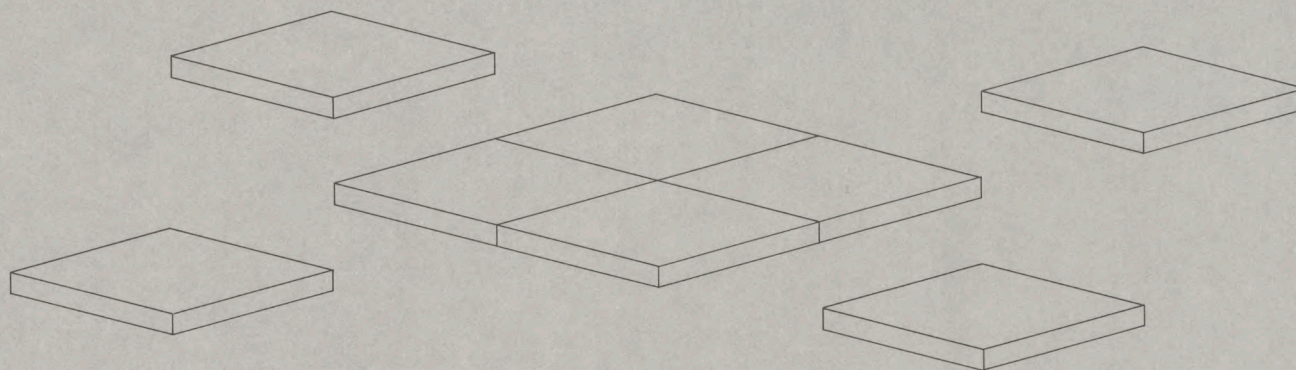
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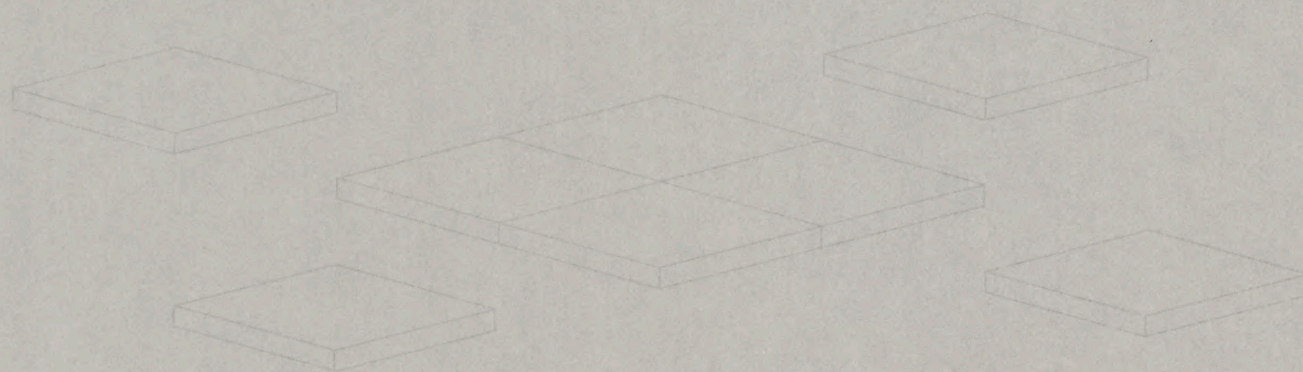
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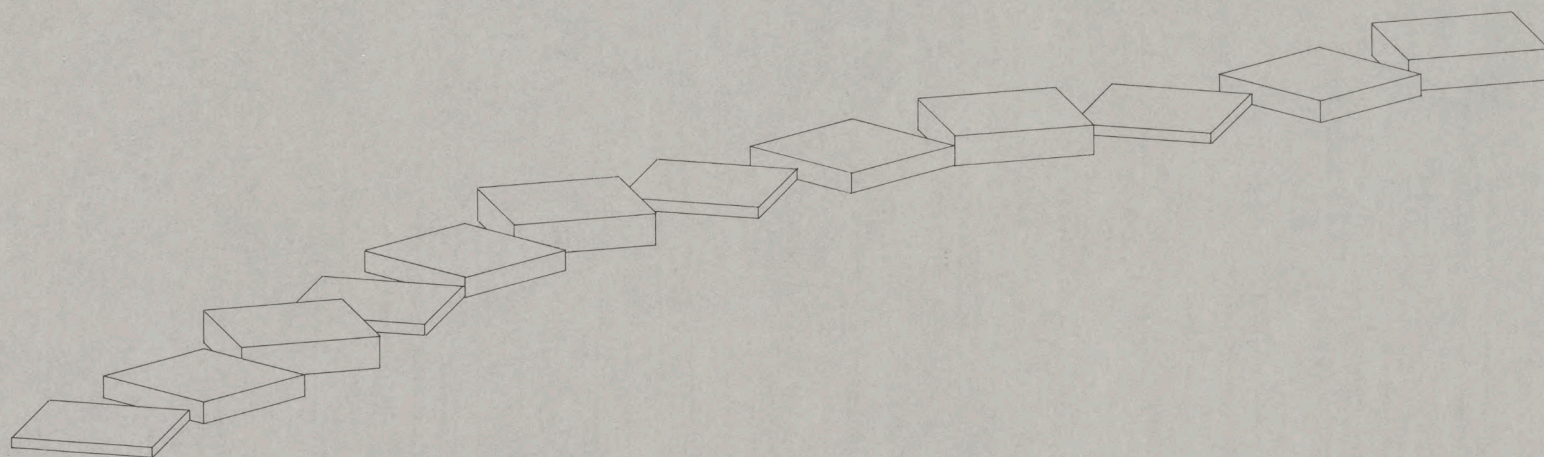








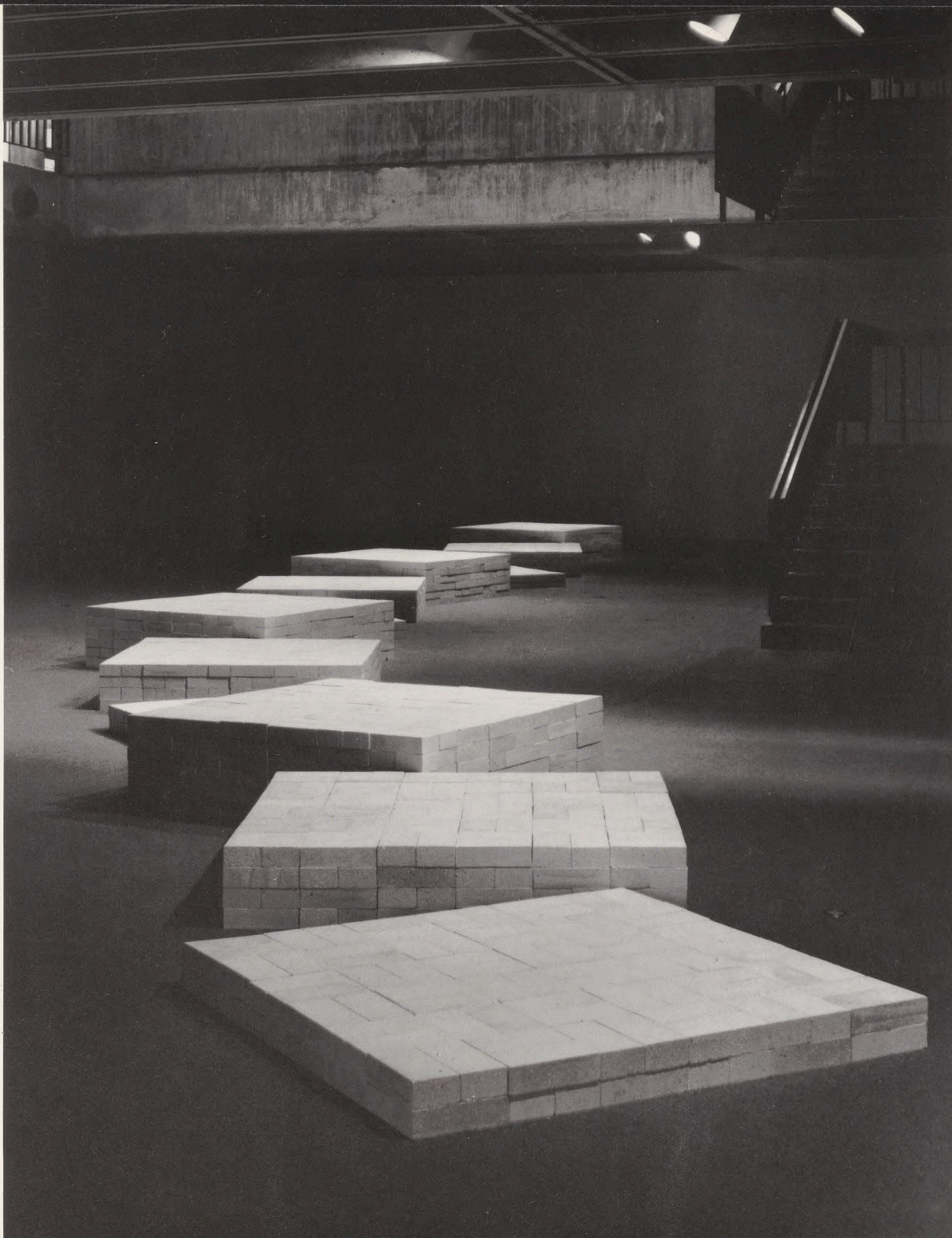




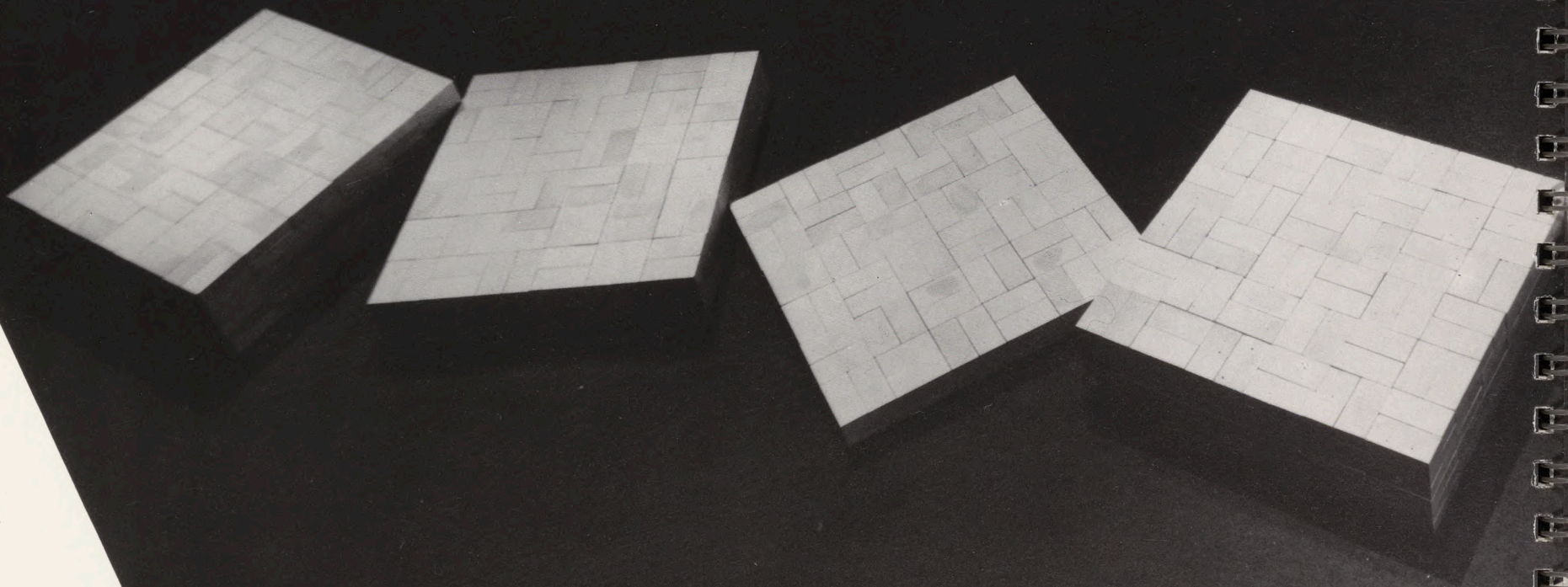




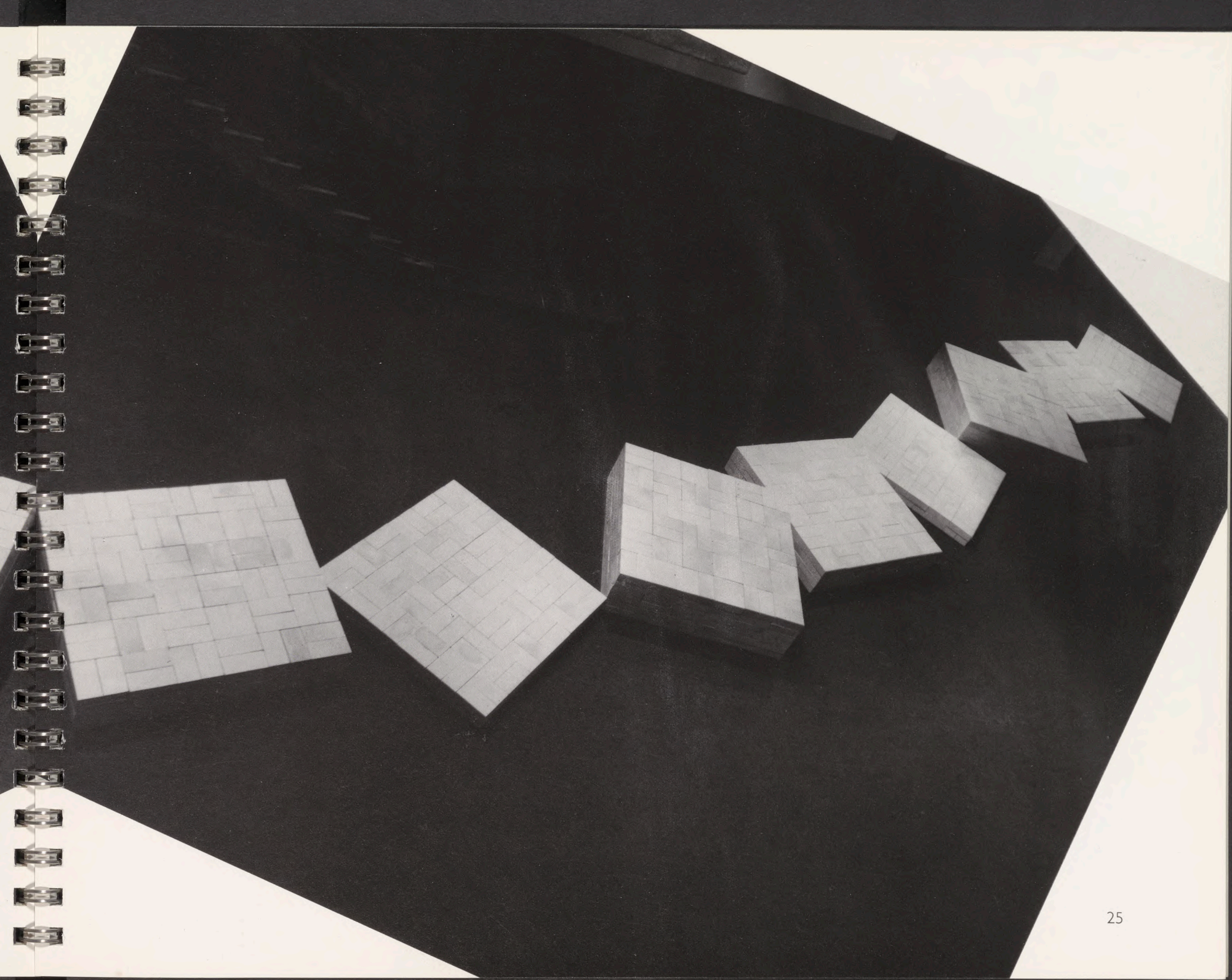














# DES MOINES ART CENTER INSTALLATION

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HUDSON RIVER SERIES III

*Drawing*

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HUDSON RIVER SERIES III

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HUDSON RIVER SERIES III

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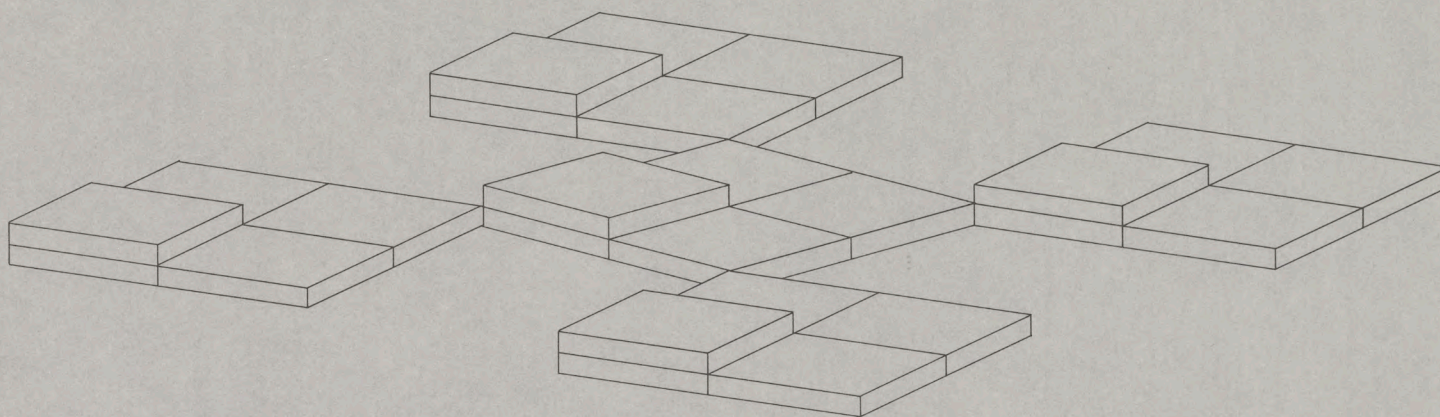
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HUDSON RIVER SERIES III

Scale: 4









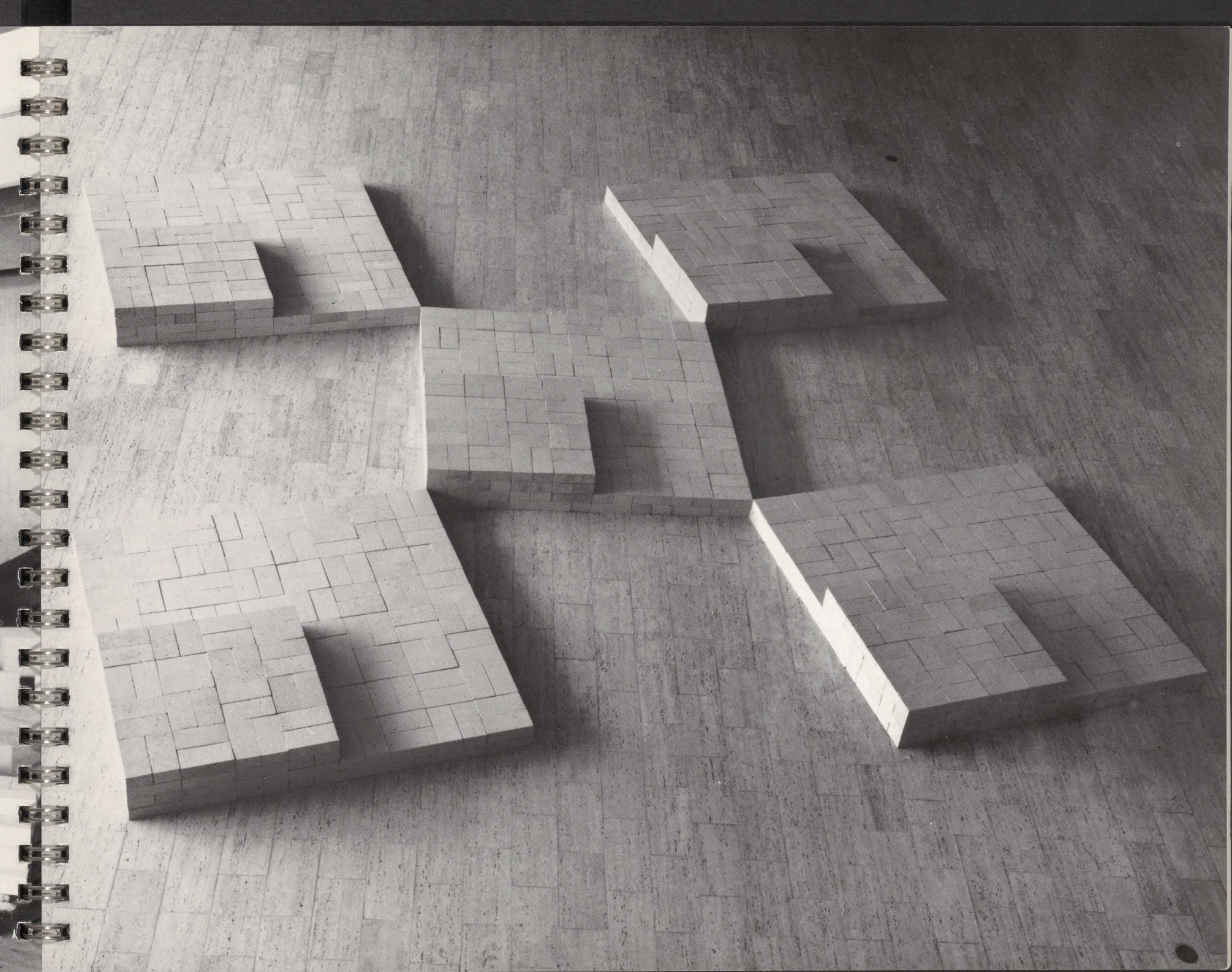














# CORCORAN GALLERY OF ART INSTALLATION

Page 33  
*HUDSON RIVER SERIES II*  
Drawing

Page 35  
*HUDSON RIVER SERIES II*  
Scale: 4  
During installation

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*HUDSON RIVER SERIES II*  
Scale: 4

Page 37  
*HUDSON RIVER SERIES VII*  
Drawing

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*HUDSON RIVER SERIES VII*  
Scale: 2

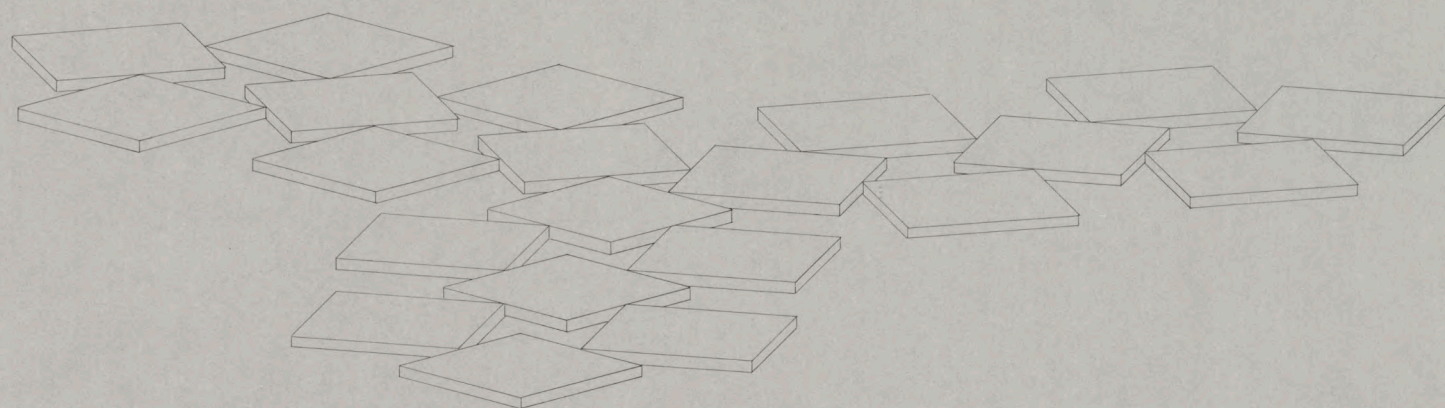
Page 40  
*HUDSON RIVER SERIES IX*  
Scale: 4

Page 42  
*HUDSON RIVER SERIES IX*  
Drawing

Page 43  
*HUDSON RIVER SERIES X*  
Drawing

Page 45  
*HUDSON RIVER SERIES X*  
Scale: 4









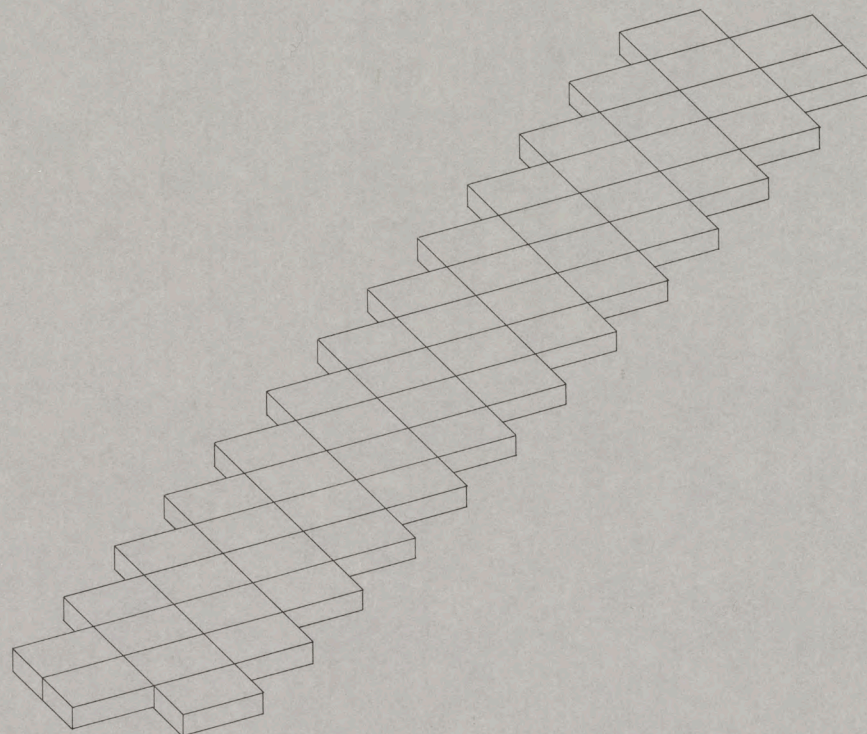




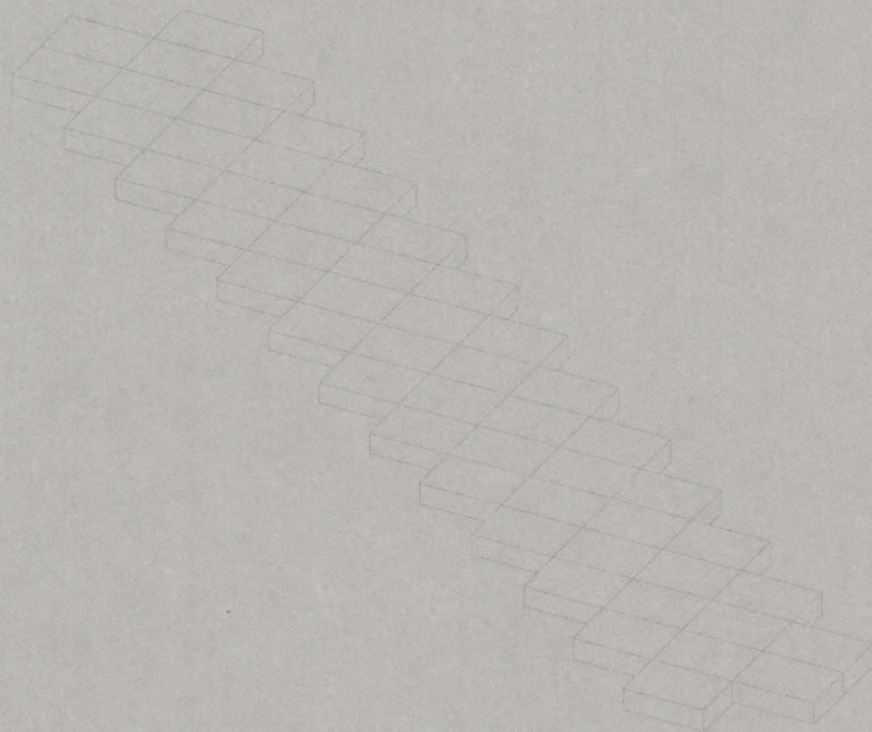




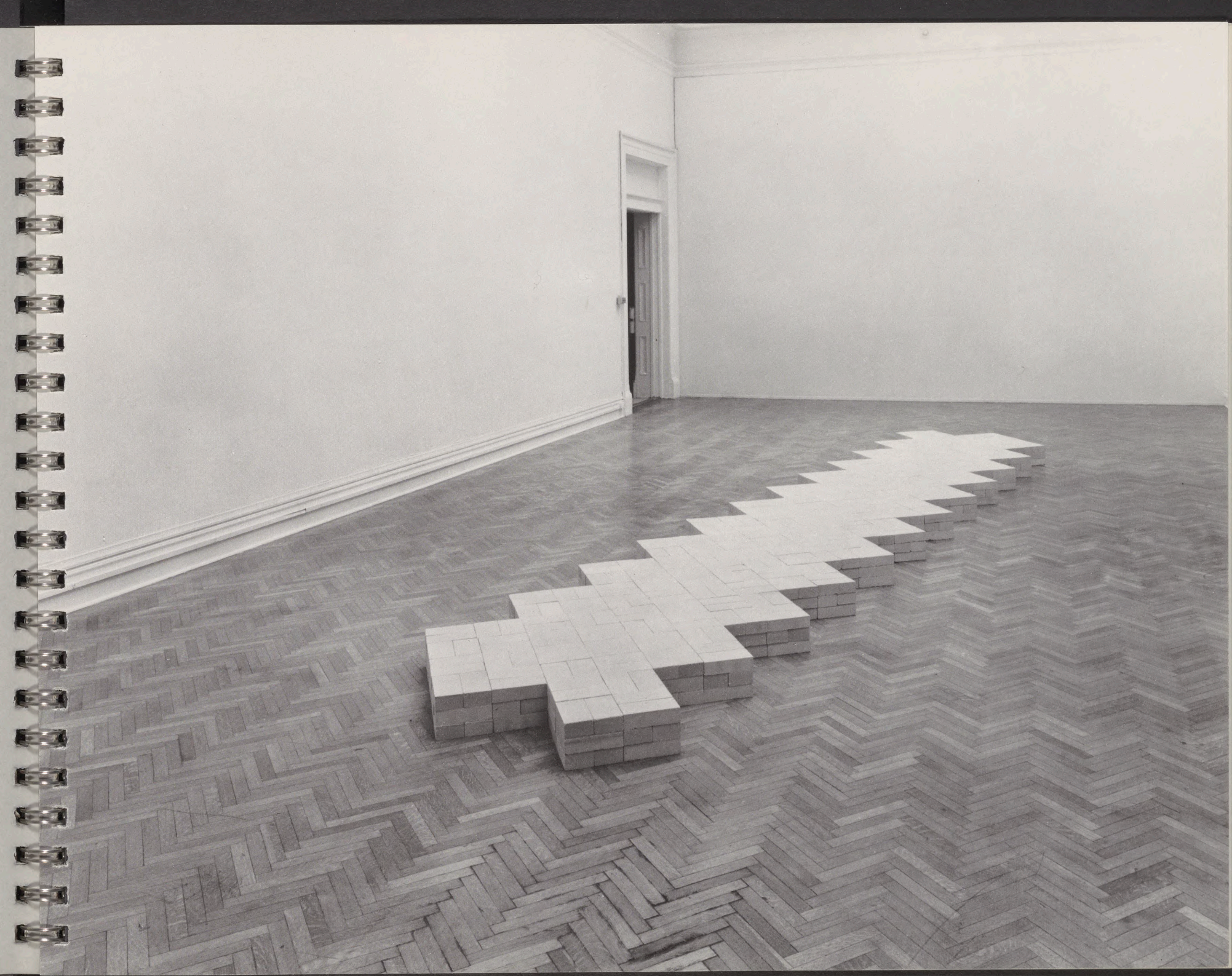












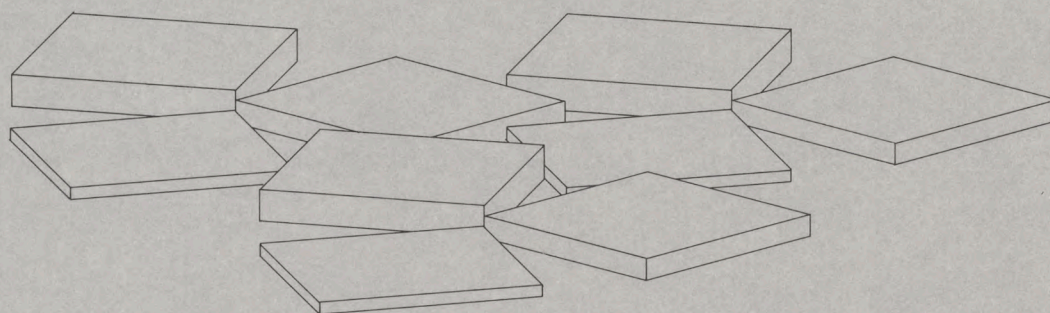




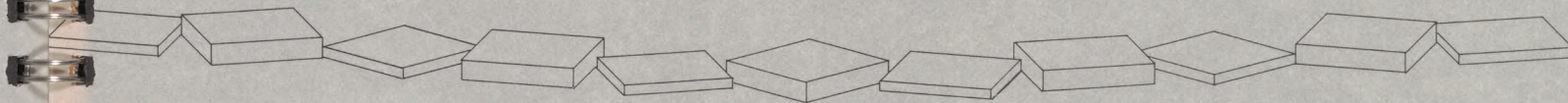
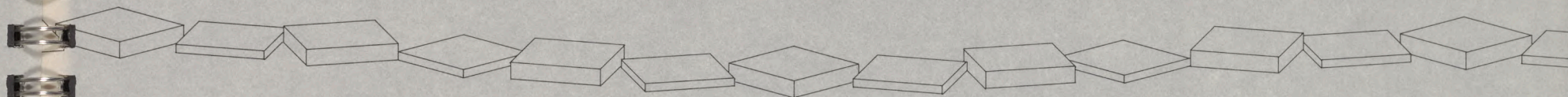
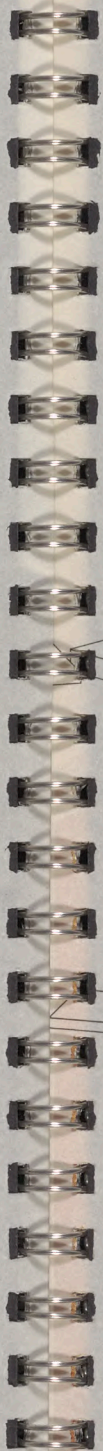






















# THE MINNEAPOLIS INSTITUTE OF ART INSTALLATION

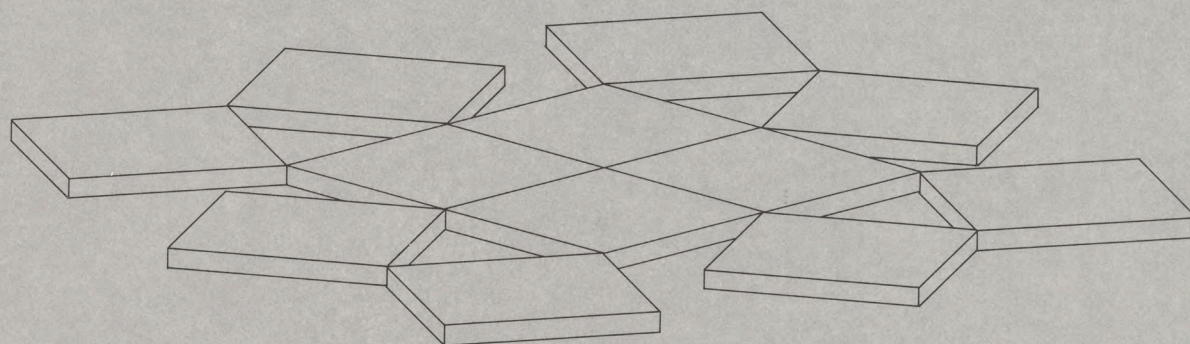
Page 47  
*HUDSON RIVER SERIES V*  
*Drawing*

Page 49  
*HUDSON RIVER SERIES V*  
*Scale: 5*  
*During installation*

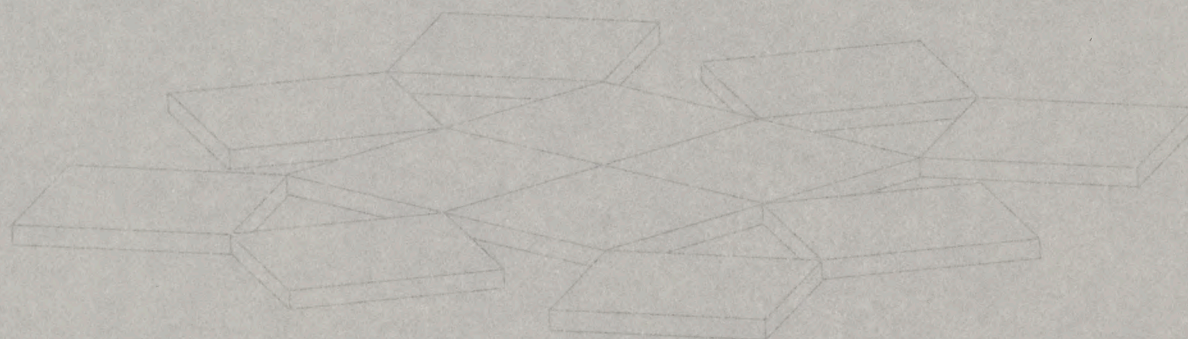
Page 50  
*HUDSON RIVER SERIES V*  
*Scale: 5*

Page 51  
*HUDSON RIVER SERIES V*  
*Scale: 5*

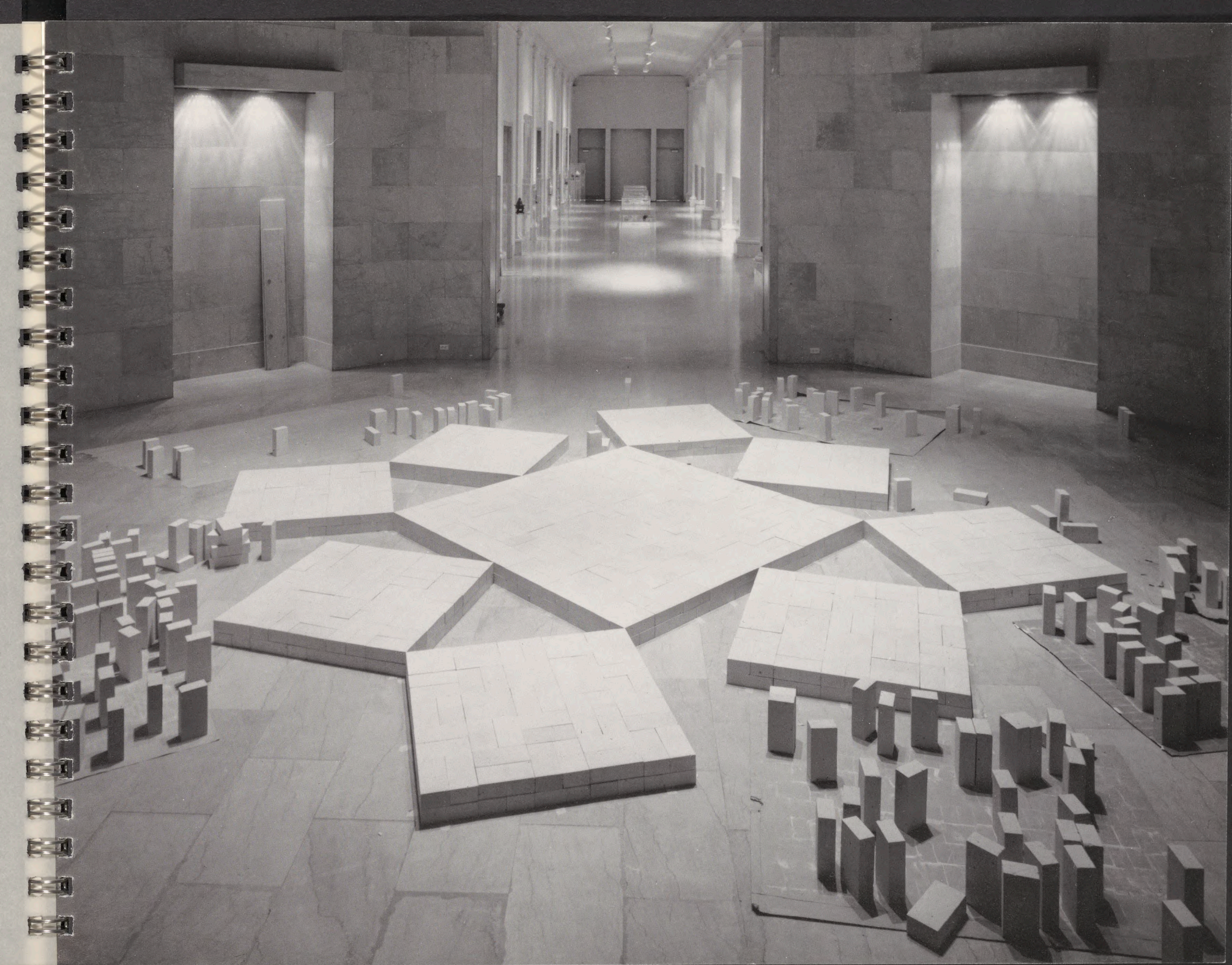






















# SAN FRANCISCO MUSEUM OF MODERN ART INSTALLATION

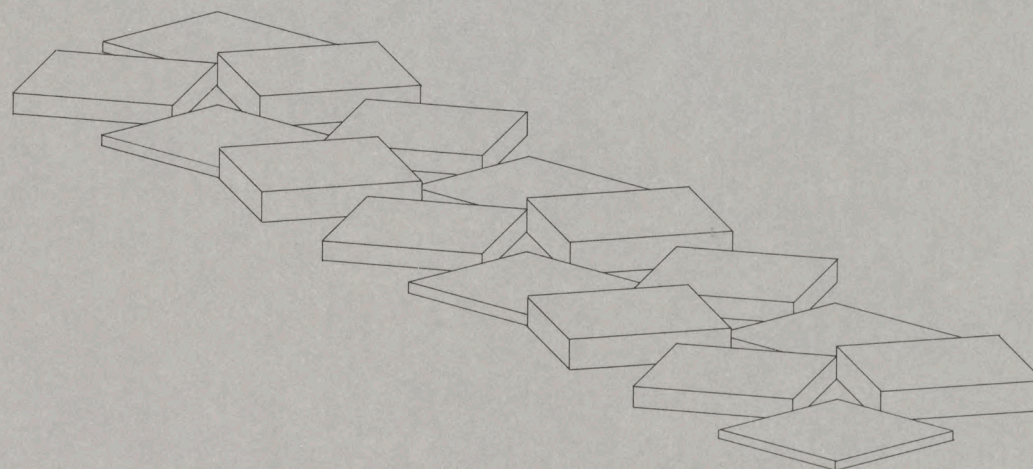
Page 53  
HUDSON RIVER SERIES VIII  
*Drawing*

Page 55  
HUDSON RIVER SERIES VIII  
Scale: 7  
*During installation*

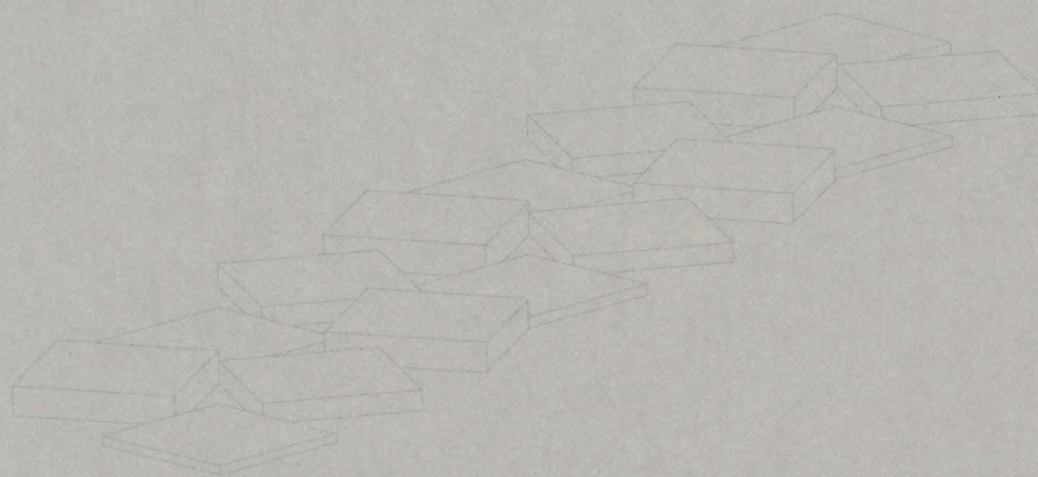
Page 56  
HUDSON RIVER SERIES VIII  
Scale: 7  
*During installation*

Page 57  
HUDSON RIVER SERIES VIII  
Scale: 7























# UNIVERSITY ART MUSEUM, THE UNIVERSITY OF TEXAS AT AUSTIN INSTALLATION

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HUDSON RIVER SERIES XI

Drawing

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HUDSON RIVER SERIES XI

Scale: 4

During installation

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HUDSON RIVER SERIES XI

Scale: 4

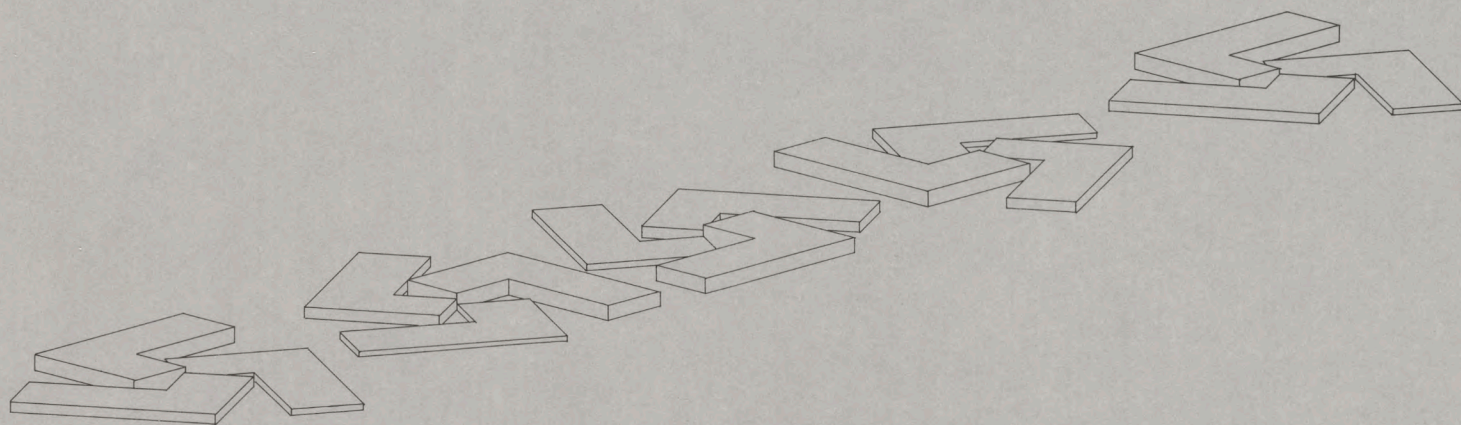
During installation

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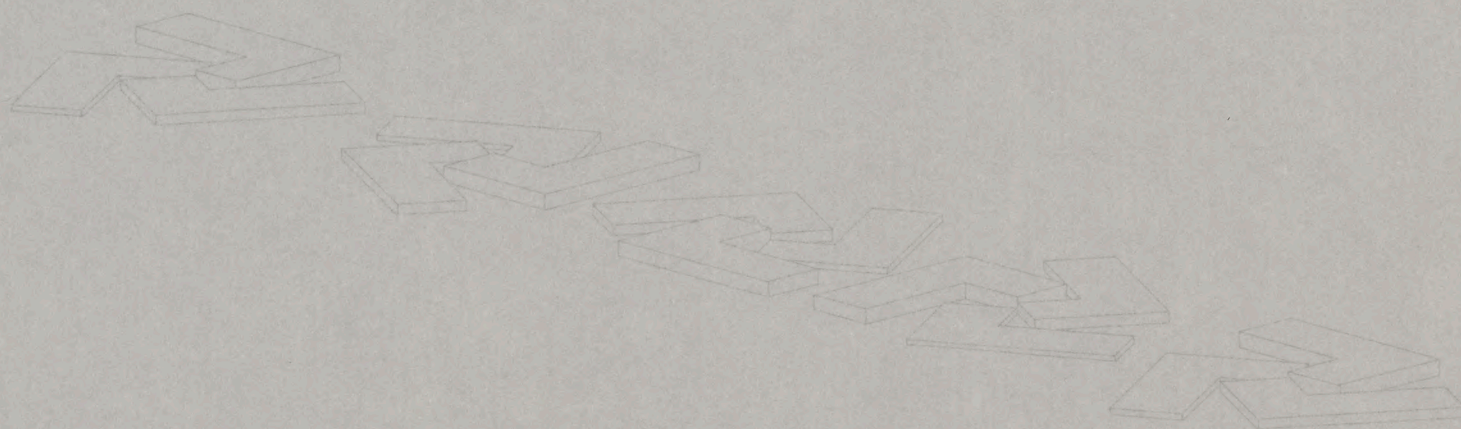
HUDSON RIVER SERIES XI

Scale: 4









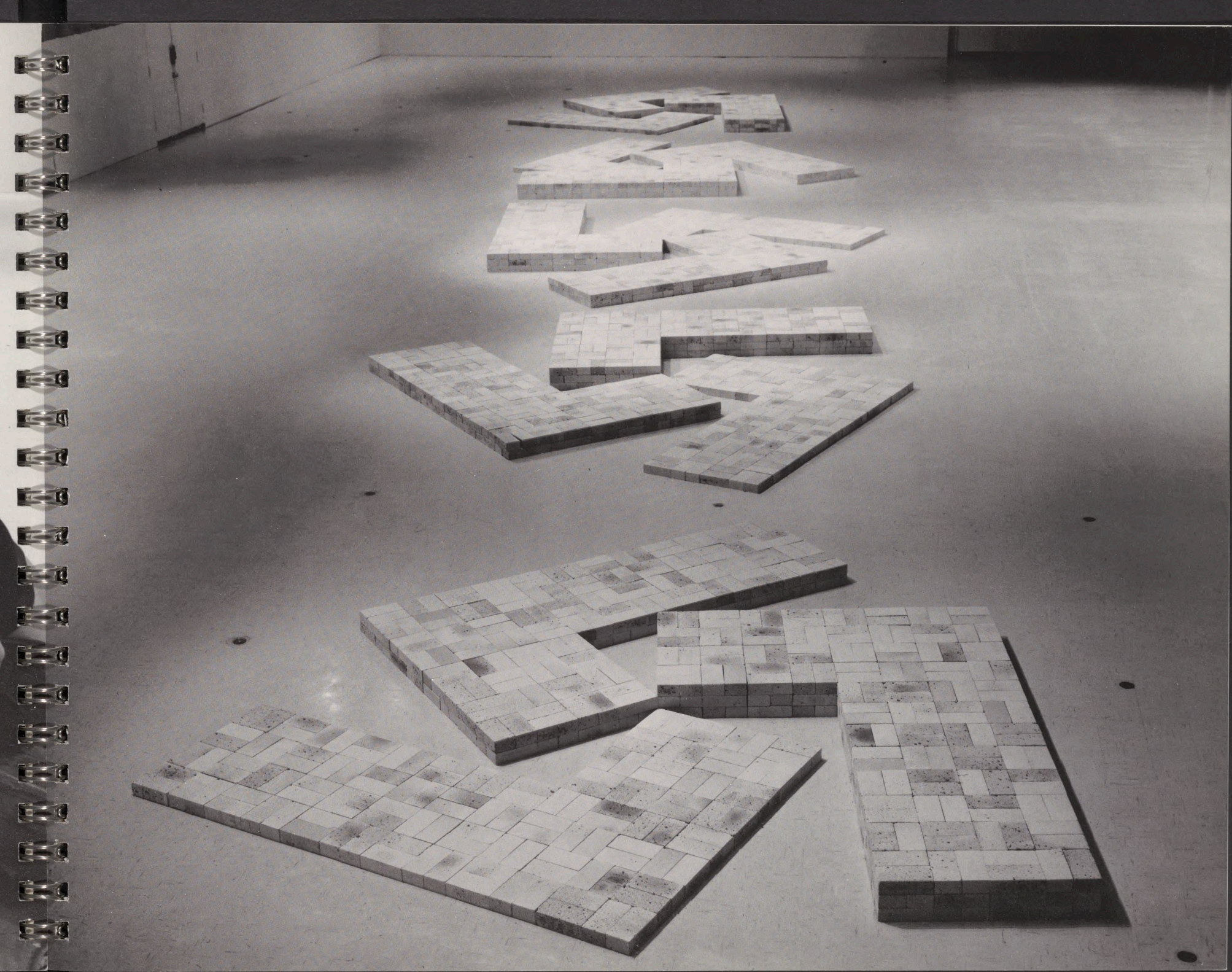














### Chronology

- 1927 Born in Madrid, Nebraska
- 1937 Moved to Nevada
- 1949 Moved to Los Angeles, California
- 1949-52 Attended Otis Art Institute, Los Angeles, California
- 1953-54 Attended Chouinard Art Institute, Los Angeles, California
- 1974 Moved to New York, New York
- Teaches Hunter College, New York, New York

### One-artist Exhibitions

- 1956 Gump's Gallery, San Francisco, California
- 1958 Ferus Gallery, Los Angeles, California
- 1959 Ferus Gallery, Los Angeles, California
- 1960 Pasadena Art Museum, Pasadena, California
- 1961 Ferus Gallery, Los Angeles, California
- 1963 Ferus Gallery, Los Angeles, California
- 1966 Los Angeles County Museum of Art, Los Angeles, California, *John Mason Sculpture*, text by John Coplans, illustrated.
- 1974 Pasadena Museum of Modern Art, Pasadena, California, *John Mason Ceramic Sculpture*, catalogue with text by Barbara Haskell, introduction by R. G. Barnes, illustrated.
- 1976 Hansen Fuller Gallery, San Francisco, California



### Selected Group Exhibitions

- 1959 *Moderne Amerikansk Kermaik*, Second International Congress of Contemporary Ceramics, Ostend, Belgium.
- 1962 *Third International Exhibition of Contemporary Ceramics*, Prague, Czechoslovakia.
- International Ceramic Exhibition*, National Museum of Art, Buenos Aires, Argentina.
- Fifty California Artists*, Whitney Museum of American Art, New York. Catalogue with introduction by George D. Culler and Lloyd Goodrich; illustrated.
- 1964 *67th Annual American Exhibition*, The Art Institute of Chicago, Chicago, Illinois. Catalogue with foreword by A. James Speyer; illustrated.
- International Exhibition of Contemporary Ceramic Art*, National Museum of Modern Art, Tokyo, Japan. Catalogue with text by Fujio Koyama; illustrated.
- 1964 Annual Exhibition of Contemporary American Sculpture*, Whitney Museum of American Art, New York.
- 1966 *Abstract Expressionist Ceramics*, Art Gallery, University of California, Irvine, California. Catalogue with text by John Coplans; illustrated.
- 1967 *American Sculpture of the Sixties*, Los Angeles County Museum of Art, Los Angeles, California. Catalogue with introduction by Maurice Tuchman; essays by Lawrence Alloway, Wayne V. Anderson, Dore Ashton, John Coplans, Clement Greenberg, Max Kozloff, Lucy R. Lippard, James Monte, Barbara Rose, Irving Sandler; illustrated.
- 1969 *West Coast 1945-1969*, Pasadena Art Museum, Pasadena, California. Catalogue with introduction by John Coplans; illustrated.
- Kompas 4*, Van Abbemuseum Eindhoven, Eindhoven, Holland. Catalogue with text by Jean Leering; illustrated.
- 1971 *Contemporary Ceramic Art Canada, USA, Mexico*, The National Museum of Modern Art, Kyoto, Japan. Catalogue with text by Kenji Suzuki in Japanese and English; illustrated.

- 1972 *The XXVII Ceramic National at Syracuse*, Everson Museum of Art, Syracuse, New York.
- A Decade of Ceramic Art 1962-1972*; From the Collection of Professor and Mrs. R. Joseph Monsen, San Francisco Museum of Art, San Francisco, California. Catalogue with text by Suzanne Foley; illustrated.
- 1973 *1973 Biennial Exhibition — Contemporary American Art*, Whitney Museum of American Art, New York. Catalogue with foreword by John I. H. Baur.
- Sculpture Off the Pedestal*, Grand Rapids Art Museum, Grand Rapids, Michigan. Catalogue with introductions by Peggy Bransdorfer, Red A. Myers and Ron Watson; text by Barbara Rose; illustrated.
- 1974 *Public Sculpture/Urban Environment*, The Oakland Museum, Oakland, California. Catalogue with introduction by George W. Neubert; illustrated.
- 1976 *200 Years of American Sculpture*, Whitney Museum of American Art, New York. Catalogue with introduction by David Rockefeller, foreword by Tom Armstrong; text by Norman Feder, Wayne Craven, David Robbins, Rosalind E. Krauss, Barbara Haskell, Marcia Tucker; illustrated.
- The Last Time I Saw Fergus 1957-66*, Newport Harbor Art Museum, Newport Beach, California. Catalogue with text by Betty Turnbull; illustrated.
- American Artists: A New Decade*, The Fort Worth Art Museum, Fort Worth, Texas. Catalogue with introduction by Barbara Haskell and text by Jay Belloli.
- Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art, San Francisco, California. Catalogue with preface and text by Henry T. Hopkins; illustrated.
- 1977 *Foundations in Clay*, Los Angeles Institute of Contemporary Art, Los Angeles, California. Catalogue with introduction by Robert Smith; *Foundation in Wet Clay* by Mac McCloud and excerpts from *The Fred and Mary Marer Collection* catalogue introduction by Jim Melchert; excerpts from the *Abstract Expressionist*. Exhibition catalogue text by John Coplans; illustrated.



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